and the spirit of the Middle Ages advanced in company up to the moment when, each having become equally necessary to the existence of our race, the first seemed to gain the ascendant over the second, which, in point of fact, only pursued the development and renewed the form of the ideas which it had indelibly imprinted in the conscience of man in modern times. In the midst of these combats, and these transformations, which moment shall we fix on as that of the Revival? There was a revival at the time of Charlemagne, another under Louis the Fat, another in the age of St. Thomas and of Accursius, another in the age of Dante, of Petrarch, of Giotto, of Arnolfo di Lapo, which, indeed, extending without interruption, appears not as yet to have finished its career. But who does not see that all these revivals are connected, that they are episodes in the grand struggle between the genius of Christianity and the genius of Paganism, whose conflict,—one for the honour and advancement of the human mind,—has been going on from one end of Europe to the other for the last eighteen centuries?

"What is the definite character of the Revival? It is the modification effected in Christian ideas by the philosophy and the taste of the ancients. The substitution of antique for Teutonic forms does no more than express this. But then, is the change necessary? Is it good or bad in itself? Has it any value beyond that of a transient reaction? or has it placed modern nations in the conditions essential to their destiny and their progress? These be questions that would frighten any one who might appreciate the originality of modern races, and the perfection of ancient civilization.

"M. de Klenze, like the architects of France, has resolved these problems in favour of Pagan genius. According to him, antiquity, that is, the antiquity of Greece and Rome, cannot become indifferent to us. Initiated by a privilege peculiar to itself into the sentiment that links in material forms and the linear arts, it has a right to impose upon us its rules and its models. The lines which it has brought into use escape, by reason of their simple and divine beauty, from that decadence which all the posterior forms of art have, successively, had to undergo; they are immortal, like the eternal types on which our thought moulds itself, and of which they are, in the order of things material, the nearest and the most perfect representations. According to this theory, the artists of the Revival discharged a pious duty when they unveiled the relics of Paganism; they vindicated the general traditions of human art. If, since then, we have made any progress, it has assuredly been done by obtaining a more exact acquaintance with the simple elements and primitive forms of this ancient civilization, of which the masters of the 16th century could only study the most complex performances, those too most remote from their origin. At this day we are in possession of the very principle of Hellenic art, and can apply it according to our actual wants, learning from the Greeks themselves how to preserve our own independence, and to be different or new according to circumstances.

"Such are the ideas which M. de Klenze determined to realize from the day when he set foot in Munich. Since then he has seen many other systems successively appear and establish themselves at the side of his own; he has seen the Italian Middle Age and the Teutonic Middle Age raise themselves up anew. These protests against his own system have not moved him; he has subjected them to the dominion of his own intelligence. What is the Italian Middle age? A reconstruction of the materials employed in ancient art. What is the Teutonic Middle Age? A free translation, a particular efflorescence of the ancient basilica. By means of this theory, M. de Klenze felt assured that he was working on a simple form, whilst his rivals were dealing with derivative forms. The latter were limited to boundaries which they could not extend without infidelity to certain data, and those complex; he, on the other hand, could vary infinitely the applications of the principle which he possessed, and even make it subserve, as in the Residence (Palace) and the Court Chapel he has done, the imitation of the Florentine and Byzantine styles. In fact, are not all forms, known and possible, contained in the divine germ of Greek art, and may they not all, up to a certain point, be easily referred to it?

"In the first edifice which M. de Klenze erected at Munich, he was not content with the exhibition of mere traditional respect for the Hellenic forms, he reproduced them textually. He was called on, it is true, to raise a monument that should contain the marbles of Egina, one of the most precious treasures of sculpture, of the art pre-eminently Greek. On this occasion M. de Klenze could not resist the desire of fixing, in a striking and irrevocable manner, the point whence he was about to set out. Thus it was that in 1816 he laid the foundations of the Glypthothek, the envelope of which is the image of the masterpieces which it contains. The façade of this edifice, small and square, is formed by a portico, twelve Ionic columns of which sustain a Doric pediment. The light of day does not pass through the outer walls, which are adorned with niches and surrounded by gardens. Thus the ancient form has been preserved in its purity; and the monument, closed on all sides, seems to throw mystery over the magnificent spoils which are confided to it. The internal saloons are lighted by a square court round which they are erected. The White marble, slightly tinged with red, which covers the façade, lends to it those golden tints which in the fulness of time the sun would give it under an Ionian sky. Gigantic staircases lead to the portico, under which a bronze gate affords an entrance to the single story of which the monument is composed. As to the contents of this Greek sanctuary, it is not to-day that I shall be able to speak to you of it.

"The Pinacothek has been constructed at a short distance from the Glyptothek by the same architect. On the 3rd of May, 1836, in memory of the natal day of Raphael, the first stone of this edifice was placed in a luxurious soil, the vegetation of which will add to its external beauties. The form is that of a lengthened parallelogram, terminated by two transverse wings. The entrance is at the east by one of the small frontages. The large and veritable façade is on the south; it is composed of two galleries superimposed and uninterrupted, in the taste of the Roman palaces of the Revival. The difference between the two galleries shews at once that the first story, all decorated as it is with columns and semicircular arches, is the principal, while that of the ground-floor, less luxuriantly ornamented, is the accessory only. In the first story is the gallery of pictures; on the ground-floor are classed the ordinary appendages of the graphic arts, a collection of vases and ancient cups, the richest that I have seen, and a collection of enamels, cartoons, and drawings. Above the attic twenty-eight statues rear themselves towards the sky, and present portraits of the most celebrated painters, thus comprising an abridged history of modern art. Louis Schwantheler has modelled the greater part of these figures.

"Do you wish for an idea of the internal distribution of the Pinacothek? A description of their saloons is the best criticism that can be made on any of the museums which the great cities of Europe have the good fortune to possess. The first story of the Pinacothek is divided, parallel with its length, into three principal compartments, the middle one being double the length of the other two, which are equal. On the south, and along the principal façade, is a gallery, which is destined, not to receive the pictures, but to serve, in some sort, as a preface and introduction to those which are placed in the other parts. Each window of this gallery gives birth to a cupola, decorated with frescoes that represent the history of a celebrated painter; the German and Italian schools will share these *loggie*, which will make known the great artists whose works are contained in the adjacent galleries. The principal section, which occupies the middle of the plan, is divided into several saloons, in which the pictures are arranged in schools, and in order of date. Nothing can be more charming than the aspect which they present; the light, which comes from above, is so well sifted, that not a single garish ray troubles with its reflections the calm, harmonious effulgence that reigns therein. Rich hangings of silk, cased in golden frames, are thrown on the walls which the pictures cover without concealing; these hangings, moreover, are of divers colours, so that the attention is refreshed and sustained unceasingly, throughout the long series of apartments, by the variety of the decoration. To the right of the grand gallery is one more narrow, but equally long, forming a pendant to the gallery of the *loggie*. This is composed of a multitude of cabinets, ornamented like the saloons, but much lower than they, and lighted evenly with the face, but with every possible precaution; you guess their destination. Have you not been shocked to see at the Museum of Paris a small canvas of Ruysdael or of Rembrandt crushed under the gigantic pages of Rubens? Do you not recollect that we once spent a whole day in the Italian Gallery looking for a landscape of Giorgione, which was lost under the large frames of L'Espagnolet? Here one has not to dread contrasts that offend the taste and distract the attention. The pictures of large dimensions occupy the saloons, which are vast, and fill the whole elevation of the first story; in the cabinets are to be found the pages, of which the nice proportions and delicate tints must be considered close at hand and separately. The order established in the saloons is to be met again in the cabinets that are the appendix to them; and the issues have been distributed in such manner that one can wander, in every sense of the word, through these apartments that predispose the mind for the most exquisite sensations of art. The doors, by which the saloons communicate, are placed on the centre of their axis; the cabinets are pierced by an analogous series of doors; but independently of these openings, which present themselves to the spectator from one end of the building to the other, there are in each saloon others placed at the sides and leading to the cabinets and the *loggie*. This museum is altogether so varied, so ornate, so comfortable, that we would be content never to quit it."

We pause for the present. The Walhalla, which is the next performance of M. de Klenze that the author describes, shall be treated of in another number.

COUNTRY BILLS AND COUNTRY BUILDERS.

It is a rare treat for a Londoner, a country trandesman's bill; such queer items and such astonishing terms are to be found therein, and yet he charges nothing *extra* for the fun he causes. By the bye, apropos about *extras*. I remember hearing a tale in a country town respecting extras which amused me exceedingly, and was also a source of amusement to the other builders of the same town. A sort of half-inch builder had contracted with a gentleman to do some repairs to a house, and in the course of the works the gentleman ordered a dresser to be made, extra to the contract. The job was finished, and the bills taken in, the money paid, and the builder taking his departure, when the gentleman glancing over the bill and not finding the dresser mentioned, said to the builder, "Stop, my good friend; were there not any extras?" The builder, who pretended to a great deal of honesty, said, "Oh, no, thir, d—n all eckthras—a man can't be a honeth man to charge eckthras." "Oh, very well," says the gentleman; "you understand your business better than I do, probably; if you are satisfied, I am." The only remark which I have to make upon this is, that we don't find many of the petty builders of country towns entertaining such notions of honesty and *eckthras*—they are more generally inclined to overcharge than to undercharge, but it is a bad policy.

The petty builders of country towns are generally a good-natured sort of people, for, having risen from the "ranks," they know how to respect their fellow-workmen. Bullies there are certainly amongst them, but it is the same in every other trade; for some men of low minds and still lower extraction, when raised above their station by some lucky circumstances, are apt to forget from whence they sprung, and lord it over their fellow-men with a domineering injustice truly disgusting; but such instances are rare, I am happy to say, and always meet with their due punishment, for gentlemen, when they know their characters, will not employ them, and they lose the respect of their workmen, and trade fails—the Court of Bankruptcy is the consequence.

The bills of small tradesmen connected with the building profession are curious enough, and sure to excite the risible faculties. For instance, I have met with such items as the following in a blacksmith's bill, and at times have met with local terms, to which I could offer no explanation whatever:—

"To repairing and stealing a chizel,
To grafting a pump handel,
To repairing a boitel,
To stealing a boitel."

The name of the latter article will perhaps be a source of much perplexity to the English reader, and therefore, for his benefit, I will translate it into wedge.

But the bills are not more curious than the worthies who compose them. I know a worthy man in a village in Wiltshire, who to the professions of builder and surveyor has added that of a baker, and can serve the neighbouring villages either with gates, hurdles, or bread. This worthy man, as may be supposed, is a singular man in his way, and his assurance on all matters is only equalled by his ignorance. A curious tale is told of him, and which I have every reason to believe:—Acting as steward to Lady B——, he one day waited upon her ladyship, with some of the petty tradesmen's bills, the amounts of all which said bills her ladyship (as was her usual custom) disputed; he, as steward, thought it necessary to say something, and therefore in a very strong voice said, "I'll see you d—d, Lady B——, Esq., before you shall be *composed* upon."

I think with this speech I will make a wind up of this affair, thinking it almost unnecessary to remark that there are not many such men as this in the ranks of the builders, for the generality of them are a shrewd, thinking set of men, and a credit to their profession. J. L. C.

The mahogany tree is full grown in 200 years. Cypress trees are known to be 800 or 900 years old.

For more Information on PDF Compression and OCR visit ThePaperlessOffice.org